

Compositionen für Orgel

VON

OEUVRES
POUR
L'ORGUE.

Josef Rheinberger.

ORGAN-
WORKS.

Eigenthum des Verlegers für alle Länder.

Eingezeichnet in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

Op. 49. Zehn Trios für die Orgel. (<i>Dix trios pour l'orgue. Ten trios for organ.</i>)	M. Pf.	Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)	M. Pf.
Heft 1	1 —	Nº 7. Intermezzo	1 —
Heft 2	1 —	Nº 8. Alla marcia	1 —
Op. 88. Pastoral-Sonate in G-dur für Orgel. (Pastorale, Intermezzo, Fuge.) (<i>Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.</i>)	4 —	Nº 9. Tema variato	1 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3 —	Nº 10. Passacaglia	1 —
Op. 98. Sonate Nº 4 in A-moll für Orgel. (Tempo moderato. Intermezzo, Fuga cromatica.) (<i>Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.</i>)	4 —	Nº 11. Fugato	1 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3 50	Nº 12. Finale	1 —
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (<i>Cinq hymnes pour chœur mixte. Arrangés pour l'orgue ou l'harmonium par R. Schaab. Five hymns for mixed voices. Arr. for the organ or harmonium by R. Schaab.</i>)		Op. 168. Sonate Nº 15 in D-dur für Orgel. (Phantasie, Adagio, Introduction und Récitativo.) (<i>Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D-maj.</i>)	4 —
Heft 1. Nº 1. Pater noster. (<i>Pater unser.</i>)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Nº 2. Jam sol recedit. (<i>Schon wieweit der Sonne Flammenstrahl.</i>)	1 25	Op. 175. Sonate Nº 16 in Gis-moll für Orgel. (Allegro moderato, Skandinavisches, Introduction u. Fuge.) (<i>Sixième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor.</i>)	4 —
Nº 3. Salvete flores martyrum. (<i>Euch Marynblüthen, Gruss!</i>)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —
Heft 2. Nº 4. Salve regina. (<i>Gruss! Himmelskönigin.</i>)	1 25	Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (<i>2ème Concert pour l'orgue et orchestre. en Sol mineur. 2nd Organ-concert with orchestra. in G minor.</i>)	
Nº 5. Christus factus est. (<i>Christus ward für uns geboren.</i>)		Partitur netto	6 —
Op. 132. Sonate Nº 8 in E-moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (<i>Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.</i>)	4 —	Orchesterstimmen netto	6 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	(Duplirstimmen: Viol. I, II, Va., Vc. u. B. à 90 Pf. no.)	
Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (<i>Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.</i>)	4 —	Orgelstimme netto	3 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Op. 146. Sonate Nº 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (<i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i>)	4 —	Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie, Intermezzo, Introduction u. Fuge.) (<i>Fantaisie-Sonate pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for organ. Nº XVII in H-maj.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Op. 188. Sonate Nº XVIII in A für Orgel. (Fantasie, Capriccio, Idylle, Finale.) (<i>Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.</i>)	4 —
Op. 148. Sonate Nº 11 in D-moll für Orgel. (Agitato, Intermezzo und Fuge.) (<i>Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.</i>)	4 —	Op. 189. Zwölf Trios für Orgel. (<i>Douze trios pour l'orgue. Twelve trios for organ.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Heft 1. (Andantino amabile, Moderato, Allegretto, Quasi Adagio.)	1 50
Op. 154. Sonate Nº 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (<i>Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.</i>)	4 —	Heft 2. (Moderato, Allegretto, Moderato, Alla breve.)	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Heft 3. (Con moto, Andantino, Adagio, Andantino.)	1 50
Op. 161. Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (<i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i>)	4 —	Op. 193. Sonate Nº 19 in G-moll (Präludium, Provençalisch, Introduction und Finale.) (<i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —	Op. 196. Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (<i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in F maj.</i>)	4 —
Op. 165. Sonate Nº 14 in C-dur für Orgel. (Präludium, Idylle, Toccata.) (<i>Quatorzième sonate pour l'orgue. En C maj. 14th sonata for organ. C maj.</i>)	4 —	Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —	Nº 1. Fuga cromatica	1 25
Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)		Nº 2. Intermezzo	1 —
Nº 1. Entrata	1 —	Nº 3. Scherzoso	1 —
Nº 2. Agitato	1 —	Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. (<i>Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i>)	
Nº 3. Canzonetta	1 —	Nº 1. Intermezzo (aus Op. 132)	1 —
Nº 4. Andantino	1 —	Nº 2. Romanze (aus Op. 142)	1 —
Nº 5. Preludio	1 —	Nº 3. Thema mit Veränderungen (aus Op. 146)	1 —
Nº 6. Aria	1 —	(<i>Thème et variations.</i>)	
		Nº 4. Pastorale (aus Op. 154)	1 —
		Nº 5. Canzone (aus Op. 161)	1 —
		Nº 6. Idylle (aus Op. 165)	1 —

Neues für Pianofortesolo im Verlage von Rob. Forberg in Leipzig.

(Nouveautés pour piano à 2 mains. ■ New works for piano solo.)

BACKER-GRÖNDAHL, Agathe.

Pièces romantiques et autres oeuvres. Nouvelle édition soigneusement révisée et corrigée par Dr. Johannes Merkel.

Op. 36. Pièces romantiques.

- (Phantasiestücke) 1re Série.
Livre I. (No. 1. Plainte. No. 2. Coeur joyeux. No. 3. Valse. No. 4. Berceuse) 1,50
Livre II. (No. 5. Ballade. No. 6. Chanson de jeunesse. No. 7. Danse champêtre) 1,50
Livre III. (No. 8. Brise du soir. No. 9. Chant des fileuses. No. 10. Jeu des elfes) 1,50

Op. 39. Pièces romantiques.

- (Phantasiestücke) 2eme Série.
Livre I. (No. 1. Souvenir. No. 2. Nuit d'été. No. 3. Vol des hirondelles) 1,50
Livre II. (No. 4. Chant des roses. No. 5. En bateau. No. 6. Jet d'eau) 1,50
Livre III. (No. 7. Chant des oiseaux en hiver. No. 8. Norvégien. No. 9. Fané. No. 10. D'autrefois) 1,50

Op. 45. Pièces romantiques.

- (Phantasiestücke) 3eme Série.
Livre I. (No. 1. Echo du jeune âge. No. 2. Zéphyr. No. 3. Chant d'été) 1,50
Livre II. (No. 4. En basculant. No. 5. Valse-Caprice) 1,50

Op. 59. Six morceaux.

- Livre I. (No. 1. Menuet. No. 2. Intermezzo) 1,50
Livre II. (No. 3. Mandolinata. No. 4. Nocturne) 1,50
Livre III. (No. 5. Feuille d'album. No. 6. Auprès du berceau) 1,50

BENDEL, Franz. Neue Ausgabe.

Op. 98.

- No. 1. Entsagung. Mélodie. (Des dur.) Renoncement, mors. en Rém. maj. Résignation in Des maj. 1,—
No. 2. Gedenke mein. Mélodie. (Es dur.) Pense à moi, M. Rém. maj. Think of me! Es maj. 1,—
No. 3. Elegie. Mélodie. (Cis moll.) Ut dico mihi. Cis moll. 1,25

Op. 99. Une scène de ballet.

- (Morceau de scène. A ballet scene) 1,75

DOPPLER, Adolf.

Op. 13. Aphorismen. 6 Klavierstücke.

- (6 morceaux pour piano. 6 piano-pieces) 3,—

FISCHHOF, Robert.

Op. 67. Deux barcaroles.

- No. 1. (F dur.) Fa maj. F maj. 1,50
No. 2. (Des dur.) (Rém. maj. D flat maj.) 1,50

Op. 68. Deux morceaux.

- No. 1. Mélodie. (Sourire de France) 1,50
No. 2. Dans la pluie. (Étude de concert) 1,50

GÖNNER, A.

Op. 3. Menuet. (Menuet) 1,—

GOTTHARD, J. P.

Op. 54. Vier Charakterstücke. (4 more.

- character. 4 charact. pieces.)
No. 1. Notturmo 1,—
No. 2. Humoreske 1,—
No. 3. Scherzino 1,—
No. 4. Albumblatt. (Feuille d'album. Album-leaf) 1,—

HAAS, J. de.

Fuga für Orgel oder Pianoforte über die Buchstaben DEHAAS. (Fugue pour orgue ou piano. Fugue for organ or piano on the letters D E H A A S) 1,—

HERMANN, Hans.

Op. 50. Bagatellen. 6 Klavierstücke.

- (Bagatellen. 6 more. 6 piano-pieces.)
No. 1. Andantino 1,25
No. 2. Tempo di valse 1,25
No. 3. A la gavotte 1,25
No. 4. Allegretto 1,25
No. 5. Tempo di mazurka 1,25
No. 6. Berceuse 1,25

HUBER, Hans.

Op. 79. Fünf Klavierstücke.

- (5 morceaux pour piano. 5 pieces for the piano.)
No. 1. Arabeske 1,25
No. 2. Flegie 1,—
No. 3. Serenade 1,—
No. 4. Capriccio 1,25
No. 5. Eitenreigen. (Scherzo) (Blonde des Alpes. Fardeau montagn.) 1,25

Op. 85. Acht Klavierstücke.

- (8 morceaux pour piano. 8 pieces for the piano.)
Heft 1. Träumerei. (Chanson. Dream. Scherzino. Papillon. Humoreske) 2,—
Heft 2. Ein Gedenkblatt. (Souvenir. Remembrance. Novellatte. Albumblatt. Gedächtnisblatt. Album-leaf. Lied ohne Worte. (Chant sans paroles. Song without words) 2,—

KIRCHNER, Fritz.

Op. 106. Zwei Gavotten.

- No. 1. 1,—
No. 2. 1,—

KRETSCHMER, Edmund.

Op. 39. Dem Kaiser. Fest-Marsch (Marche solennelle. Fest-Marsch) für grosses Orchester. Für Pianoforte zu zwei Händen bearbeitet vom Komponisten 1,25

LANGE jr., S. de.

Op. 9. Vier Impromptus. (Quatre

- impromptus. Four impromptus.)
No. 1. Fismoll. (Fadlerzugin. Fismoll.) 1,25
No. 2. Amoll. (La min. A min.) 1,—
No. 3. Cdur. (Ut maj. C maj.) 1,—
No. 4. E dur. (Mi maj. E maj.) 1,—

LEITER, Georg.

Op. 8. Unter Wachen und Träumen.

- (Improvisation. Entre veille et rêve. Between waking and dreaming) 1,30

Op. 5. Minnelied. (Chant d'amour.

- Lied-song) 1,—

Op. 11. Frühlingsnäh. Fantasiestück.

- (L'approche du printemps. Spring comes) 1,30

Op. 34. Malen sonnen. 5 Stimmungs-

- blätter. (Soleils de mai. Sunny may.)
No. 1. Blumengruss. (Santé des fleurs. The flower's greetings) 1,—
No. 2. Stilles Sinnen. (Méditation) 1,—
No. 3. Sonnenuntergang. (Fis dur.) (Coucher du soleil. Sunset. Fa diez maj. Fis maj.) 1,—
No. 4. Auf grünen Matten. (Dans les vertes prairies. On the green meadows) 1,—
No. 5. Epilog. (Épilogue) 1,—

Op. 37. Blätter der Liebe. (Feuilles

- d'amour. Leaves of love.)
No. 1. Neuer Frühling. (Nouveau printemps. New spring. As dur. La bém. maj. As maj.) 1,—
No. 2. Stilles Glück. (Bonheur secret. Hidden happiness. Fdur. Fa maj. Fmaj.) 1,—
No. 3. Aus schöner Zeit. (Du temps heureux. Happy time. G dur. Sol maj. G maj.) 1,—

Op. 43. Valse-Caprice 1,50

Op. 44. Romanze 1,—

LIMBERT, Frank L.

Op. 1. Drei Präludien u. Fugen.

- (Three preludes and fugues. Three prél. and fugues) 2,—

LÖSCHHORN, A.

Op. 133. Tarantelle 2,—

Op. 135. Zwei instruktive Sonatinen.

- (2 sonatines instructives.)
No. 1. Cdur. (C major. Cmaj.) 1,50
No. 2. Gdur. (G major. Gmaj.) 2,—

Op. 137. Dora Bella. (Morceau de salon)

Op. 138. Blüten a. dem Kindergarten.

- (Flowers musicals four les enfants. Easy musicals given for children.)
Zwei kleine leichte Klavierstücke zum Gebrauch beim Unterricht und mit Fingersatz bezeichnet. (Deux petit morceaux faciles pour piano avec le doigté. Two little and easy pieces for piano instruction, with fingering.)
Heft 1. Ostermorgen. Brüderchen und Schwesterchen. Klage über Vögels Tod. Neckerel. Die kleine Bettlerin. Tanzlied für die Puppe. (Le matin de pâques. Petit jour et petite soeur. Complainte de la mort d'un petit oiseau. Agaceries. La petite mendicante. Danse de la poupée. — Easter morning. Brother and sister. Complaint on the little bird's death. Mourning pleasure. The little beggar. Dancing song for the baby) 1,60

- Heft 2. In der Dämmerung. Wachtelschlag. Ein Sträusschen. Springinsfeld. Ein Tänzchen. Marschfertig. (Au crépuscule. Le cri de la caille. Bouquet de fleurs. Petit tourbillon. Petit danse. Petit a marquer. In the hour of twilight. Cry of the quail. A bunch of flowers. Little madcap. A little dance. Ready) 1,60

Op. 140. Die Spinnerin. (La filuse

- The spinster) 1,30

Op. 141. Réverie 1,30

Op. 142. Fête de village. (Fête ca-

- campagne. Village festival) 1,50

Op. 143. Scherzo 1,30

Op. 150. Drei Studien.

- No. 1. Die Libelle. (La libellule. The dragon fly) 1,—
No. 2. Frühlingsanzug. (L'entrée de printemps. Arrival of spring) 1,—
No. 3. In der Mühle. (Dans le moulin. In the mill) 1,—

Op. 152. Jagdstück. (Morceau de

- chasse. Hunting) 1,50

Op. 153. Plainte d'amour. (Sérén-

- ade. Love complaint) 1,75

Op. 154. Eglantine. (Valse-Caprice

- caprice) 1,75

Op. 155. Tyrolienne de salon 1,50

Op. 156. Une fleur d'Espagne.

- (Fleur d'Espagne) 1,50

Op. 160. Zwei Fantasiestücke.

- (Deux fantaisies. Two fantasies) 1,75

Op. 161. Deux valse. (Two valse)

- 1,75

Op. 162. A Venise. (Bariolage)

- 1,75

Op. 163. Trois mazurkas. (Trois

- mazurkas) 1,—
No. 1. G dur. (G maj. G maj.) 1,—
No. 2. A dur. (A maj. A maj.) 1,—
No. 3. B dur. (B maj. B maj.) 1,—

Op. 166. Deux morceaux de salon.

- (Two salon pieces.)
No. 1. Les yeux bleus. (Blue eyes) 1,50
No. 2. Les yeux noirs. (Black eyes) 1,50

LÖSCHHORN, A.

Op. 167. 2 leichte instruktive

- Rondos. (Rondos faciles et instructifs 2 easy rondos.)

- No. 1. Fdur. (Fa maj. Fmaj.) 1,—
No. 2. Ddur. (Ré maj. Dmaj.) 1,—

Op. 172. Trois impromptus. (Three

- impromptus) 1,—
No. 1. Amoll. (La min. A min.) 1,—
No. 2. Bdur. (Si bém. maj. B maj.) 1,—
No. 3. Asdur. (La bém. maj. As maj.) 1,—

Op. 173. La belle Bohémienne.

- (Pièce caractéristique. The beautiful gipsy) 1,50

Op. 174. 12 instruktive melo-

- disehe Klavierstücke ohne Okta-

- venspannung für die ersten Unterrichts-

- stufen. (12 morceaux très-faciles, instructifs

- et mélodiques. 12 very easy, instructive and

- melodious pieces.)

- Heft 1 1,—
Heft 2 1,—

MICKWITZ, Harald von.

Op. 5. Deux morceaux.

- No. 1. Au crépuscule. (In the twilight) 1,50
No. 2. Menuet. 1,—

Op. 6. Impromptu 1,25

Op. 7. Polonaise de concert 1,50

RIEMANN, Hugo.

Op. 18. Novelletten. (Petites nouvelles

- Little novels.)

- No. 1. Bdur. (Si bém. maj. B maj.) 1,60
No. 2. Ddur. (Ré maj. D maj.) 1,50
No. 3. Gdur. (Sol maj. G maj.) 1,60

STRELEZKI, Antoine.

Op. 89. Huit morceaux.

- No. 1. Valse gracieuse. Hommage à

- P. Tschalkowsky 1,—

- No. 2. Chant sans paroles. (Song

- without words.) Hommage à P. Tschal-

- kowsky 1,—

- No. 3. Romance. Hommage à P. Tschal-

- kowsky 1,—

- No. 4. Mazurka. Hommage à P. Tschal-

- kowsky 1,—

- No. 5. Nocturne. Hommage à François

- Planté 1,—

- No. 6. Marche militaire. Hommage

- à Maurice Rosenthal 1,25

- No. 7. Valse. Hommage à Joseph Wie-

- niarsky 1,—

- No. 8. Barcarolle. Hommage à J. J.

- Palerowski 1,—

Op. 91. Mephisto-valse. Hommage

- à Maurice Rosenthal 2,—

Op. 102. Trois valse mignonnes.

- No. 1. Hommage à Mr. Ph. Scharwenka

- 1,—

- No. 2. Hommage à M^{me} W. H. Leavitt

- 1,—

- No. 3. Hommage à Mr. S. Svendsen

- 1,—

Op. 104. Trois nocturnes. Hommage

- à N. A. Rubinstein 1,—

- No. 1. Lento 1,—

- No. 2. Allegretto melancholico 1,—

- No. 3. Lento maestoso 1,—

WILM, Nicolai von.

Op. 116. Suite No. 3 in Cdur. (Suite

- No. 3 en Cmaj. Suit No. 3 in Cmaj.)

- No. 1. Allegro animato 1,50
No. 2. Arioso 1,—
No. 3. Scherzino 1,25
No. 4. Molto sostenuto et espressivo 1,—
No. 5. Finale 1,50

Op. 171. Arabesken. Sechs Klavier-

- stücke. (Arabesques. Six morceaux. Ara-

- bescues. 6 pieces.)

- No. 1. Cdur. (Cmaj. Cmaj.) 1,—
No. 2. Asdur. (A bém. maj. A flat maj.) 1,—
No. 3. Amoll. (A min. Amin.) 1,—
No. 4. Dmoll. (D min. Dmin.) 1,—
No. 5. Gdur. (Gmaj. Gmaj.) 1,—
No. 6. Gmoll. (G min. Gmin.) 1,—

Op. 173. Neue Vortragsstücke.

- 3eme Série. (Three new pieces. Three new pieces.)

- No. 1. Serenade (Serenade. Serenade) 1,50
No. 2. Etude. (Étude. Study) 1,50
No. 3. Humoreske. (Humoresque. Humoresque) 1,50

Op. 175. Epheuranken. Sechs Klavier-

- stücke. (Branches de terre. 6 mor-

- ceaux. Six branches. 6 pieces.)

- No. 1. Allegretto 1,—
No. 2. Andante 1,—
No. 3. Vivace 1,—
No. 4. Moderato 1,—
No. 5. Animato 1,—
No. 6. Sostenuto e cantabile 1,—

Op. 176. Haideblumen. Fünf Klavier-

- stücke. (Flowers of heath. 5 Mor-

- ceaux. 5 flowers. 5 pieces.)

- No. 1. Erica. (Heidekraut. Bruyère. Heath.) 1,25
No. 2. Thymus. (Thymian. Thym. Thyme) 1,25
No. 3. Gnaphalium. (Kartopfelkraut. Potato-plant. C. (Gnaphalium)) 1,25
No. 4. Papaver. (Mohn. Poppy) 1,25
No. 5. Campanula. (Glockenblume. Bell-flower) 1,25

Op. 177. Neue Vortragsstücke.

- 2eme Série. (Two new pieces. Two new pieces.)

- No. 1. Impromptu 1,25
No. 2. Canzone 1,50
No. 3. Capriccio 1,50

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POUR
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Josef Rheinberger.

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Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3 50	Nº 12. Finale	1 —
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (<i>Cinq hymnes pour chœur mixte. Arrangés pour l'orgue ou l'harmonium par R. Schaab. Five hymns for mixed voices. Arr. for the organ or harmonium by R. Schaab.</i>)		Op. 168. Sonate Nº 15 in D-dur für Orgel. (Phantasie. Adagio, Introduction und Ricerare.) (<i>Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D-maj.</i>)	4 —
Heft 1. Nº 1. Pater noster. (Vater unser.)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Nº 2. Jam sol recedit. (Schon weicht der Sonne Flammenstrahl.)	1 25	Op. 175. Sonate Nº 16 in Gis-moll für Orgel. (Allegro moderato. Skandinavisch. Introduction u. Fuge.) (<i>Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor.</i>)	4 —
Nº 3. Salvete flores martyrum. (Euch Mar-tyrblüthen, Gruss!)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —
Heft 2. Nº 4. Salve regina. (Gruss! Himmelskönigin.)	1 25	Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (<i>2ième Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i>)	
Nº 5. Christus factus est. (Christus ward für uns geboren.)		Partitur	6 —
Op. 132. Sonate Nº 8 in E-moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (<i>Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.</i>)	4 —	Orchesterstimmen	6 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	(Duplirstimmen: Viol I, II, Va, Ve, u. B. à 90 Pf. no.)	
Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (<i>Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.</i>)	4 —	Orgelstimme	3 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Op. 146. Sonate Nº 10 in B-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (<i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i>)	4 —	Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie, Intermezzo, Introduction u. Fuge.) (<i>Fantaisie-Sonate pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for organ. Nº XVII in H-maj.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Op. 188. Sonate Nº XVIII in A für Orgel. (Fantasie, Capriccio, Idylle, Finale.) (<i>Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.</i>)	4 —
Op. 148. Sonate Nº 11 in D-moll für Orgel. (Agitato, Intermezzo und Fuge.) (<i>Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.</i>)	4 —	Op. 189. Zwölf Trios für Orgel. (<i>Douze trios pour l'orgue. Twelve trios for organ.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Heft 1. (Andantino amabile. Moderato. Allegretto. Quasi Adagio.)	1 50
Op. 154. Sonate Nº 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (<i>Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.</i>)	4 —	Heft 2. (Moderato. Allegretto. Moderato. Alla breve.)	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Heft 3. (Con moto. Andantino. Adagio. Andantino.)	1 50
Op. 161. Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (<i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i>)	4 —	Op. 193. Sonate Nº 19 in G-moll (Präludium, Provençalisch, Introduction und Finale.) (<i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —	Op. 196. Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (<i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-fest. 20th sonata for organ in F maj.</i>)	4 —
Op. 165. Sonate Nº 14 in C-dur für Orgel. (Präludium, Idylle, Toccata.) (<i>Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.</i>)	4 —	Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —	Nº 1. Fuga cromatica	1 25
Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)		Nº 2. Intermezzo	1 —
Nº 1. Entrata	1 —	Nº 3. Scherzoso	1 —
Nº 2. Agitato	1 —	Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. (<i>Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i>)	
Nº 3. Canzonetta	1 —	Nº 1. Intermezzo (aus Op. 132)	1 —
Nº 4. Andantino	1 —	Nº 2. Romanze (aus Op. 142)	1 —
Nº 5. Preludio	1 —	Nº 3. Thema mit Veränderungen (aus Op. 146) (<i>Thème et variations.</i>)	1 —
Nº 6. Aria	1 —	Nº 4. Pastorale (aus Op. 154)	1 —
		Nº 5. Canzone (aus Op. 161)	1 —
		Nº 6. Idylle (aus Op. 165)	1 —

I. Phantasie.

Josef Rheinberger, Op. 168.

Andante amabile. ♩ = 138.

Manual.

Pedal.

The musical score is written for a three-manual organ. The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system continues the melody in the Manual and adds a Pedal line. The third system features a mezzo-forte (*mf*) dynamic. The fourth system concludes with a fortissimo (*ff*) dynamic. The score is characterized by flowing sixteenth-note passages in the Manual and a steady eighth-note accompaniment in the Pedal.

Anmerkung: *ff* = volles Werk.
f = volles Werk ohne Mixturen.
mf = Prinzipal 8' oder volles
 II. Manual.

p = einige sanfte 8' und 4'.
pp = Gamba 8' oder Salicional 8'.
ppp = das leiseste 8' Register.
 Pedal entsprechend.

rit. - - - a tempo



This system contains three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle staff is in bass clef and contains a series of chords and single notes. The bottom staff is also in bass clef and contains a single melodic line. Dynamics include a piano (*p*) marking in the middle of the first staff.



This system contains three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue their respective parts. A mezzo-forte (*mf*) dynamic marking is present in the middle of the first staff.



This system contains three staves. The top staff continues the melodic line. The middle and bottom staves continue their respective parts. A piano (*p*) dynamic marking is present in the middle of the first staff.



This system contains three staves. The top staff continues the melodic line. The middle and bottom staves continue their respective parts.



First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a mezzo-forte (*mf*) dynamic. The bottom staff is in bass clef with the same key signature. The system contains five measures of music.



Second system of musical notation. The top staff continues the melody in treble clef. The bottom staff continues the accompaniment in bass clef. The system contains five measures of music.



Third system of musical notation. The top staff includes a *rit.* (ritardando) marking over the first two measures, followed by a double bar line and the tempo change *Agitato. ♩ = 72.* The dynamic *ff* (fortissimo) appears in the third measure. The bottom staff continues the accompaniment. The system contains five measures of music.



Fourth system of musical notation. The top staff features a triplet of eighth notes in the third measure, marked with a '3'. The bottom staff includes fingering numbers (2, 1, 2, 3, 4, 1) under the notes in the third measure. The system contains five measures of music.

This page contains four systems of musical notation for a piano piece. Each system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The first system features a complex melodic line in the right hand with fingerings 2, 3, 4, and 2, 3, 4, 1. The second system continues the melodic development with fingerings 4, 1, 5, 2, 1, 3. The third system shows a more active bass line with chords and moving lines. The fourth system concludes with a final melodic phrase in the right hand and a sustained bass line. The notation includes various musical symbols such as notes, rests, beams, and slurs.



The first system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, mostly beamed together. The middle staff is in bass clef and contains a series of eighth and sixteenth notes, mostly beamed together. The bottom staff is in bass clef and contains a series of eighth and sixteenth notes, mostly beamed together.



The second system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, mostly beamed together. The middle staff is in bass clef and contains a series of eighth and sixteenth notes, mostly beamed together. The bottom staff is in bass clef and contains a series of eighth and sixteenth notes, mostly beamed together.



The third system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, mostly beamed together. The middle staff is in bass clef and contains a series of eighth and sixteenth notes, mostly beamed together. The bottom staff is in bass clef and contains a series of eighth and sixteenth notes, mostly beamed together.



The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, mostly beamed together. The middle staff is in bass clef and contains a series of eighth and sixteenth notes, mostly beamed together. The bottom staff is in bass clef and contains a series of eighth and sixteenth notes, mostly beamed together. The system concludes with the tempo markings *rit.* and *a tempo* above the first staff, and *rit.* above the second staff. A dynamic marking *p* is present in the second staff.

a tempo

The musical score consists of four systems, each with three staves. The first system includes a treble and bass staff for piano and a single bass staff. The piano part features a melody in the treble and accompaniment in the bass, with a triplet in measure 2. The bass staff has a triplet in measure 5. Dynamics include *mf* in measures 4 and 5. The second system continues the piano part with a triplet in measure 2 and a triplet in measure 4. The third system features a *rit.* marking in measure 5. The fourth system includes a *a tempo* marking in measure 1 and a *f* dynamic in measure 1 of the piano part and measure 1 of the bass staff.

mf

rit.

a tempo

f



The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' over a group of notes) and slurs. The middle staff is in bass clef and contains a harmonic accompaniment with chords and single notes. The bottom staff is also in bass clef and contains a single melodic line with some rests.



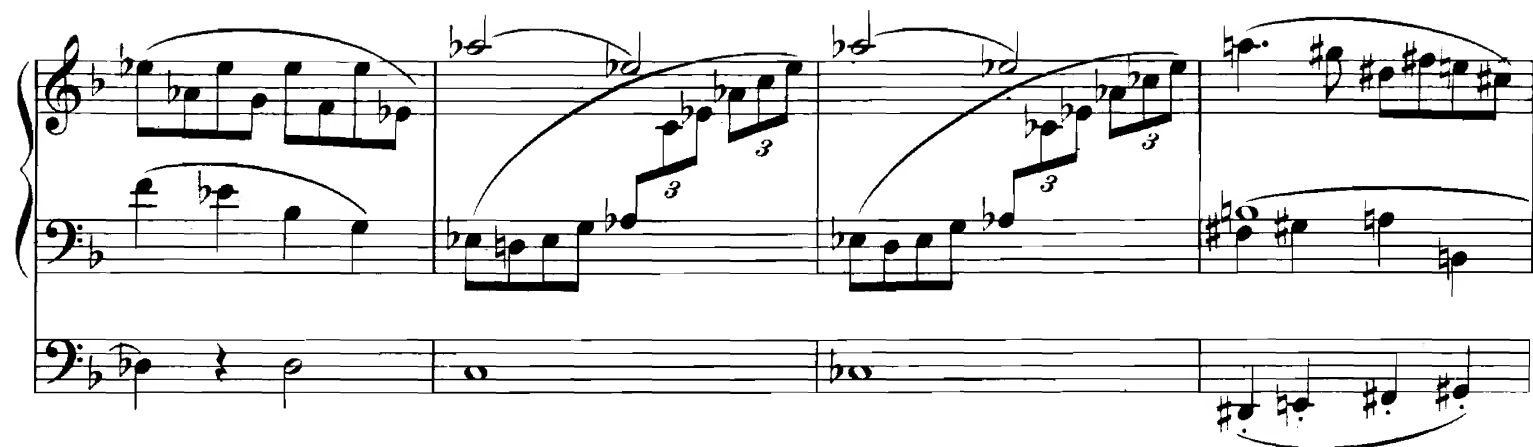
The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the harmonic accompaniment. The bottom staff continues the single melodic line.



The third system of musical notation consists of three staves. Above the first staff, the tempo marking *rit. - a tempo* is written. The top staff contains a melodic line with slurs. The middle staff contains a harmonic accompaniment with a *ff* (fortissimo) dynamic marking. The bottom staff contains a single melodic line.



The fourth system of musical notation consists of three staves. The top staff contains a melodic line with slurs. The middle staff contains a harmonic accompaniment with slurs. The bottom staff contains a single melodic line.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The middle staff is in bass clef and contains a bass line with eighth and sixteenth notes, also including a triplet. The bottom staff is in bass clef and contains a single line of music with a few notes and rests.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, including a triplet. The middle staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a triplet. The bottom staff is in bass clef and contains a single line of music with a few notes and rests. A dynamic marking of *mf* (mezzo-forte) is present in the middle staff.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, including a triplet. The middle staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a triplet. The bottom staff is in bass clef and contains a single line of music with a few notes and rests. A dynamic marking of *f* (forte) is present in the top staff.



The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, including a triplet. The middle staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a triplet. The bottom staff is in bass clef and contains a single line of music with a few notes and rests.



This page contains five systems of musical notation for piano. Each system consists of three staves: a top staff with a treble clef, a middle staff with an alto clef, and a bottom staff with a bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The second system features a treble clef and a key signature of one flat. The third system features a treble clef and a key signature of one flat. The fourth system features a treble clef and a key signature of one flat. The fifth system features a treble clef and a key signature of one flat. The notation is complex, with many notes and rests, and includes dynamic markings such as *mf* and *f*.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various intervals and a final half note. The middle staff is in bass clef and contains a more complex line with many beamed sixteenth notes and some rests. The bottom staff is in bass clef and contains a simple line with half notes and rests.

The second system of musical notation consists of three staves. The top staff is in treble clef and features a melodic line with a forte (*ff*) dynamic marking. The middle staff is in bass clef and contains a line with many beamed sixteenth notes. The bottom staff is in bass clef and contains a line with half notes and rests.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with many beamed sixteenth notes. The middle staff is in bass clef and contains a line with many beamed sixteenth notes. The bottom staff is in bass clef and contains a line with half notes and rests.

The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with many beamed sixteenth notes. The middle staff is in bass clef and contains a line with many beamed sixteenth notes. The bottom staff is in bass clef and contains a line with half notes and rests.

The fifth system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with many beamed sixteenth notes. The middle staff is in bass clef and contains a line with many beamed sixteenth notes. The bottom staff is in bass clef and contains a line with half notes and rests. The system concludes with a double bar line.

II.

Adagio.

p espressivo

pp

mf

p

mf

p

risoluto

f



The musical score consists of four systems, each with three staves. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *p*, and *pp*. The tempo/mood is marked as *tranquillo*.

System 1: The top staff features a melodic line with eighth and sixteenth notes. The middle staff has a bass line with eighth notes. The bottom staff has a bass line with eighth notes.

System 2: The top staff features a melodic line with eighth and sixteenth notes. The middle staff has a bass line with eighth notes. The bottom staff has a bass line with eighth notes.

System 3: The top staff features a melodic line with eighth and sixteenth notes. The middle staff has a bass line with eighth notes. The bottom staff has a bass line with eighth notes.

System 4: The top staff features a melodic line with eighth and sixteenth notes. The middle staff has a bass line with eighth notes. The bottom staff has a bass line with eighth notes.

First system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and dynamic markings *f* and *mf*. Above the staff, the tempo markings *rit.* and *a tempo* are indicated. The lower staff (bass clef) contains a bass line with dynamic markings *mf* and *p*.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and dynamic markings *pp* and *ff*. Above the staff, the tempo markings *rit.* and *a tempo* are indicated. The lower staff (bass clef) contains a bass line with dynamic markings *ff*.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and dynamic markings *p* and *mf*. The lower staff (bass clef) contains a bass line with dynamic markings *p* and *mf*.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and dynamic markings *pp* and *molto rit.*. The lower staff (bass clef) contains a bass line with dynamic markings *p* and *pp*.

III.

Introduction und „Ricercare“

Maestoso. ♩ = 63.

The musical score is written for piano and features a complex, multi-measure introduction. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Maestoso' with a quarter note equal to 63 beats per minute. The score is divided into four systems, each containing three staves. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic development in the treble and adds a more active bass line. The third system features a change in the bass line's texture, with more frequent sixteenth-note patterns. The fourth system concludes the introduction with a final melodic flourish in the treble and a sustained bass line. Dynamics include *f* (forte) and *ff* (fortissimo). The score is written in a formal, classical style with clear notation for notes, rests, and articulation.

poco animato

mf *f* *ff* *ff* *a tempo*

4493

Con moto. $\text{♩} = 63$.

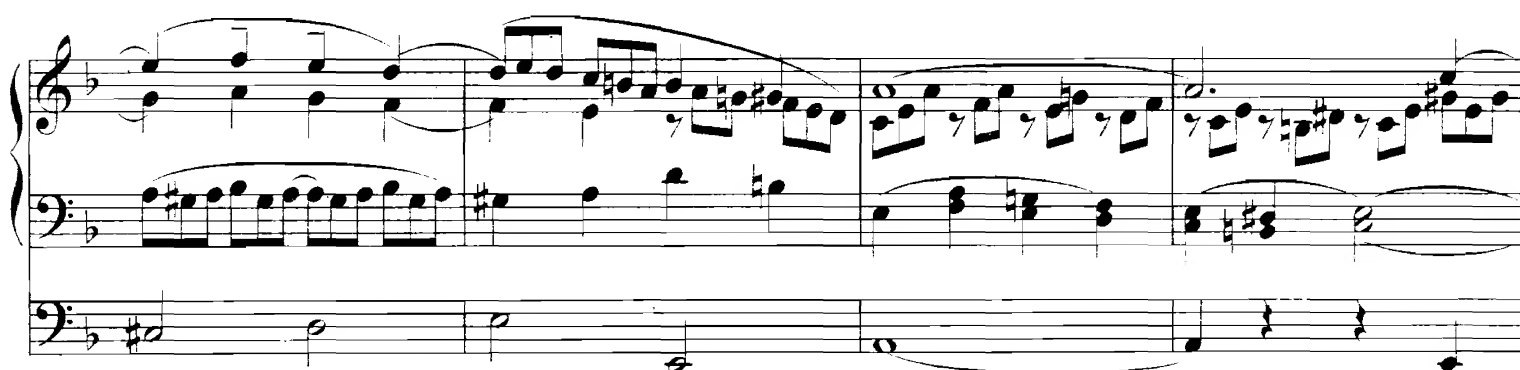
The musical score is written for piano and consists of five systems of staves. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked "Con moto" with a quarter note equal to 63 beats per minute. The score begins with a forte (*ff*) dynamic. The first system shows the right hand playing a melodic line with eighth and sixteenth notes, while the left hand is mostly silent. The second system continues the melodic development in the right hand. The third system introduces a more active left hand with a steady eighth-note accompaniment. The fourth system features a more complex texture with both hands playing active lines. The fifth system concludes the piece with a final cadence. The score includes various musical notations such as slurs, ties, and triplets.

This page of musical notation, numbered 21, contains six systems of music. Each system is composed of three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The music is characterized by intricate sixteenth-note passages, often beamed together, and sustained chords. The first system shows a complex interplay between the hands, with the right hand playing a series of sixteenth-note figures and the left hand providing a harmonic foundation. The second system continues this pattern, with the right hand's melody becoming more prominent. The third system introduces a new melodic line in the right hand, while the left hand maintains a steady accompaniment. The fourth system features a more active left hand with sixteenth-note runs. The fifth system shows a return to a more melodic right hand with sustained chords in the left. The sixth system concludes the page with a final, sustained chord in the right hand and a melodic line in the left.

The first system of the piano score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains measures 1 through 12, featuring a complex melodic line with many slurs and ties. The middle staff is in bass clef with the same key signature, providing harmonic support with chords and moving lines. The bottom staff is in bass clef with a key signature of one sharp (F#), containing a simpler bass line. Measure numbers 4, 2, 1, and 5 are written above the top staff in measures 4, 5, 6, and 7 respectively.

Intermezzo.

The second system of the piano score, labeled 'Intermezzo.', consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains measures 13 through 24, starting with a repeat sign. The middle staff is in bass clef with the same key signature, featuring a melodic line with triplets marked with a '3' and a forte 'f' dynamic. The bottom staff is in bass clef with a key signature of one sharp (F#), containing a bass line. The third system of the piano score consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb). It contains measures 25 through 36, featuring a melodic line with slurs. The middle staff is in bass clef with the same key signature, containing a bass line. The bottom staff is in bass clef with the same key signature, containing a bass line. A mezzo-forte 'mf' dynamic marking is placed below the bottom staff in measure 28.



This page contains five systems of musical notation, each consisting of three staves. The top two staves of each system are joined by a brace, indicating a grand staff. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature is one flat (B-flat), and the time signature is 3/4. The first system includes fingerings 2, 3, and 1. The second system includes fingerings 3, 2, and 1. The third system includes fingerings 1, 2, and 3. The fourth system includes fingerings 1, 2, and 3. The fifth system includes fingerings 1, 2, and 3. The notation is written in a clear, professional style, with notes and rests clearly visible on the staves.

Ricercare.



This page contains six systems of musical notation for a piano piece. Each system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature is D major (two sharps). The notation includes various musical elements such as chords, arpeggios, and melodic lines. The first system shows a complex texture with many notes. The second system features a prominent triplet in the right hand. The third system has a more active bass line. The fourth system is marked **Maestoso.** and shows a change in tempo. The fifth system includes a *rit* (ritardando) marking. The sixth system concludes with a final chord and a fermata.

Maestoso.

rit

Andante molto.

The first system of the musical score is marked 'Andante molto'. It consists of two staves. The upper staff features a complex texture with multiple voices and chords, including dynamic markings *p* and *pp*. The lower staff provides a bass line with some rests and moving eighth notes.

Maestoso. ♩ = 120.

The second system is marked 'Maestoso' with a tempo indication of ♩ = 120. It continues with two staves. The upper staff has a *ff* (fortissimo) dynamic marking. The lower staff begins with a *pp* (pianissimo) marking and includes a *rit.* (ritardando) instruction. The music features a mix of half and quarter notes.

The third system continues the composition with two staves. The upper staff has a melodic line with some ties, while the lower staff provides a steady bass accompaniment with eighth notes.

The fourth system consists of two staves. The upper staff shows a continuation of the melodic material with various chordal textures. The lower staff maintains the bass line with some rests and moving eighth notes.

The fifth and final system on the page is marked with a *rit.* (ritardando) instruction. It concludes with a double bar line. The upper staff has a final chordal texture, and the lower staff ends with a sustained bass note.

JOSEF RHEINBERGER

MUSIQUE INSTRUMENTALE

I. Instrumental-Werke

INSTRUMENTAL MUSIC

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

- Op. 177. **Concert No. 2 in A♭ G moll** f. Orgel m. Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (Sième concert pour l'orgue et orchestre. En Sol mineur. 2nd organ-concert with orchestra in G minor.) Partitur netto 6 — Orchesterstimmen netto 6 — (Duplirstimmen: Viol. I, II, Va., Vc., Bass à 90 A netto.) Orgelstimme netto 8 —

II. Für Orgel-Solo.

(Orgue seul. Organ solo.)

- Op. 99. **Zehn Trios** für die Orgel. (Dix trios pour l'orgue. Ten trios for organ.) Heft I 1 — Heft II 1 —
- Op. 88. **Pastoral-Sonate** in G dur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.) 4 —
- Op. 98. **Sonate No. 4 in A moll** über den neunten Psalmton für Orgel (Tempo moderato, Intermezzo, Fuga cromatica.) (Quatrième sonate pour l'orgue sur le „tonus peregrinus“. En La min. 4th sonata for organ on the: „tonus peregrinus“. A min.) 4 —
- Op. 107. **Fünf Hymnen** für gemischtes Chor. Für Orgel bearbeitet von Robert Schaab. (Cinq hymnes pour choeur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.) Heft I. (Pater noster, Jam sol recedit. Salvete flores martyrum.) 1 25 Heft 2. (Salve regina. Christus factus est.) 1 25
- Op. 132. **Sonate Nr. 8 in E moll** für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) 4 —
- Op. 142. **Sonate No. 9 in B moll** für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.) 4 —
- Op. 143. **Sonate No. 10 in H moll** für Orgel. (Präludium, Fuge, Fantasie und Finale.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) 4 —
- Op. 148. **Sonate No. 11 in D moll** für Orgel. (Agitato, Intermezzo, Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) 4 —
- Op. 154. **Sonate No. 12 in Des dur** für Orgel. (Fantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) 4 —
- Op. 161. **Sonate No. 13 in Es dur** für Orgel. (Fantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.) 4 —
- Op. 165. **Sonate No. 14 in Odur** für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.) 4 —
- Op. 167. **Meditationen. Zwölf Orgelvorträge.** (12 morceaux pour l'orgue. 12 organ-pieces.) No. 1. Entrata 1 — No. 2. Agitato 1 — No. 3. Canzonetta 1 — No. 4. Andantino 1 — No. 5. Preludio 1 — No. 6. Aria 1 — No. 7. Intermezzo 1 — No. 8. Alla marcia 1 — No. 9. Tema variato 1 — No. 10. Passacaglia 1 — No. 11. Purgato 1 — No. 12. Finale 1 —
- Op. 168. **Sonate No. 15 in D dur** für Orgel. (Fantasie, Adagio, Introduction und Ricercare.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4 —

- Op. 175. **Sonate No. 16 in Gismoll** für Orgel. (Allegro moderato, Skandinavisch, Introduction u. Fuge.) (Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp min.) 4 —
- Op. 181. **Fantasie - Sonate** No. XVII in H dur für Orgel. (Fantasie, Intermezzo, Introduction und Fuge.) (Fantaisie-Sonate pour l'orgue. No. XVII en Si maj. Fantasia-Sonata for organ. No. XVII in B maj.) 4 —
- Op. 188. **Sonate No. 18 in A dur** für Orgel. (Fantasie, Capriccio, Idylle, Finale.) (Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ in A maj.) 4 —
- Op. 189. **Zwölf Trios** für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.) Heft I. (Andantino amabile, Moderato, Allegretto, Quasi Adagio.) 1 50 Heft II. (Moderato, Allegretto, Moderato, Alla breve.) 1 50 Heft III. (Con moto, Andantino, Adagio, Andantino.) 1 50
- Op. 193. **Sonate No. 19 in G moll** für Orgel. (Präludium, Provençalisch, Introduction u. Finale.) (Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.) 4 —
- Op. 198. **Zur Friedensfeier. Sonate No. 20 in F dur** für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (A la fête de la paix. 20ième sonate pour l'orgue en Fa maj. To the peace-ferest. 20th sonata for organ in F maj.) 4 —

- Einzelstücke aus seinen Orgelsonaten.** (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ sonatas.) No. 1. Fuga cromatica 1 25 No. 2. Intermezzo 1 — No. 3. Scherzoso 1 —

III. Für Orgel und Violine.

(Orgue et violon. Organ and violin.)

- Op. 150. **Sechs Stücke** für Violine und Orgel. (6 morceaux pour violon et l'orgue. 6 pieces for violin and organ.) No. 1. Thema mit Veränderungen (Thema et Variations.) 2 40 No. 2. Abendlied (Chant du soir. Evening song.) 1 20 No. 3. Gigue 2 40 No. 4. Pastorale 1 50 No. 5. Elegie 1 20 No. 6. Ouverture 3 —

IV. Für Orgel u. Violoncello.

(Orgue et violoncelle. Organ and cello.)

- Drei Stücke** aus Op. 150 für Violoncello und Orgel vom Componisten gesetzt. (3 morceaux pour violoncelle et l'orgue. 3 pieces for cello and organ.) No. 1. Abendlied. (Chant du soir. Evening song.) 1 20 No. 2. Pastorale 1 20 No. 3. Elegie 1 50

V. Für Orgel und Oboe.

(Orgue et hautbois. Organ and oboe.)

- Andante pastorale** aus Op. 98. Für Oboe u. Orgel bearbeitet vom Componisten. (Pour hautbois et orgue. For hautboy and organ.) 1 50

VI. Für Harmonium.

(Musique d'harmonium. Harmonium music.)

- Op. 107. **Fünf Hymnen** für gemischtes Chor. Für Harmonium bearbeitet von Robert Schaab. (Cinq hymnes pour choeur mixte. Arrangés pour l'harmonium par Robert Schaab. Five hymns for mixed voices. Arranged for harmonium by Robert Schaab.) Heft I. (Pater noster, Jam sol recedit, Salvete flores martyrum.) 1 25 Heft 2. (Salve regina, Christus factus est.) 1 25
- Ausgewählte Stücke aus den Orgelwerken v. Josef Rheinberger.** Für Harmonium be-

arbeitet von A. Schmid-Lindner. (Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.) No. 1. Intermezzo (a. Op. 132.) 1 — No. 2. Romanze (aus Op. 142.) 1 — No. 3. Thema mit Veränderungen (aus Op. 148.) (Thème et variations.) 1 — No. 4. Pastorale (aus Op. 154.) 1 — No. 5. Canzone (aus Op. 161.) 1 — No. 6. Idylle (aus Op. 165.) 1 —

VII. Für Orchester und Kammermusik.

(Musique d'orchestre, trio, quatuor et quintett. Orchestra music, trio, quartett and quintett.)

- Op. 82. **Quintett.** A moll. (La mineur. A minor.) Für 2 Violinen, 2 Violoncello und Violoncello. (La min. A min.) Partitur 4 50 Stimmen 8 —
- Op. 93. **Thema mit Veränderungen** für 2 Violinen, Viola und Violoncello. G moll (Thème original avec variations pour 2 violons, alto, et violoncelle. Sol min. Theme with variations for 2 violins, alto and cello. G min.) Partitur 8 — Stimmen 4 —
- Op. 110. **Ouverture zu Schiller's „Demetrius“.** Für grosses Orchester. (Ouverture pour „Demetrius“, drame de Schiller. Pour grand orchestre. Ouverture for Schiller's tragedy „Demetrius“. For full orchestra.) Partitur 5 — Orchesterstimmen 10 — Duplirstimmen: (Viol. I, II, Viola, Violoncello à 75 Pf. Bass à 50 Pf.)
- Op. 121. **Trio No. 3.** Für Pianoforte, Violine und Violoncello. B dur. (Si bém. maj. B flat maj.) 10 —
- Op. 132b. **Passacaglia.** Für grosses Orchester. (Pour grand orchestre. For full orchestra.) Partitur 5 — Orchesterstimmen 8 — Duplirstimmen: (Viol. I, II, Viola, Violoncello und Bass à 60 Pf.)
- Op. 167b. **Elegischer Marsch.** Für grosses Orchester. (Marche élégique Pour grand orchestre. Elegiac march. For full orchestra.) Partitur netto 3 — Orchesterstimmen netto 4 50 Duplirstimmen: (Viol. I, II, Viola, Violoncello, Bass à 30 Pf. no.)

VIII. Für Pianoforte u. Violine oder Violoncello.

(Piano et violon ou violoncelle. Piano and violin or cello.)

- Op. 77. **Sonate** für Violine und Pianoforte. Es dur. (Mi bém. maj. E flat maj.) 6 — — Dasselbe für Violoncello und Pianoforte übertragen von C. Schreder. (Arrangé pour violoncelle et piano. For cello and piano) 6 —
- Op. 150. **Sechs Stücke** für Violine und Orgel. Arrangement für Violine und Pianoforte vom Componisten. (6 morceaux pour violon et orgue. Arr. pour violon et piano. 6 pieces for violin and organ. Edition for violin and piano.) No. 1. Thema mit Veränderungen (Thème et variations.) 1 80 — Dasselbe für Violoncello u. Pianoforte bearbeitet vom Componisten. (Arr. pour violoncelle et piano. Arr. for cello and piano) 1 50
- No. 2. Abendlied. (Chant du soir. Evening song.) — 80
- No. 3. Gigue 1 80
- No. 4. Pastorale 1 50
- No. 5. Elegie 1 20
- No. 6. Ouverture 2 40

IX. Für Pianoforte zu 8 Händen.

- (Piano à 8 mains. 2 pianos, 8 hands.)
- Tarantella** aus der Sonate Op. 122. Für 2 Pianoforte zu 8 Händen bearbeitet vom Componisten. (Pour 2 pianos à 8 mains. For 2 pianos, 8 hands.) 5 —

X. Für Pianoforte zu 4 Händen.

(Piano à 4 mains. Piano duets, 4 hands.)

- Op. 82. **Quintett.** A moll. (La mineur. A minor.) Für zwei Violinen, zwei Violoncello und Violoncello. Für Pianoforte zu vier Händen bearbeitet vom Componisten 7 50
- Op. 88. **Pastoral-Sonate** in G dur. (Sol majeur. G major.) Für Orgel. (Pastorale, Intermezzo, Fuge.) Für Pianoforte zu 4 Händen bearbeitet vom Componisten 3 —
- Op. 93. **Thema mit Veränderungen** für zwei Violinen, Viola und Violoncello. (Motif et variations. Motive with variations.) Für Pianoforte zu vier Händen bearbeitet vom Componisten 4 —
- Op. 98. **Sonate No. IV in A moll.** (La mineur. A minor.) Für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) Für Pianoforte zu vier Händen bearbeitet vom Componisten 3 50
- Op. 110. **Ouverture zu Schiller's Demetrius** für grosses Orchester. Für Pianoforte zu vier Händen bearbeitet vom Componisten 8 —
- Op. 122. **Grosse Sonate.** Original-Composition für Pianoforte zu vier Händen. (Allegro marcé, Adagio, Allegretto (Minuetto), Alla Tarantella.) (Grande Sonate à 4 mains. Grand sonata for piano duet.) Daraus einzeln: Alla Tarantella
- Op. 132 **Sonate No. VIII in E moll.** (Mi min. E min.) Für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) Für Pianoforte zu vier Händen bearbeitet vom Componisten 5 —
- Op. 142. **Sonate No. IX in B moll.** (En si bém. min. B flat min.) Für Orgel. (Präludium, Romanze, Fantasie und Fuge.) Für Pianoforte zu vier Händen bearbeitet vom Componisten 4 50
- Op. 148. **Sonate No. XI in D moll.** (Ré mineur. D minor.) Für Orgel. (Agitato, Intermezzo, Fuge.) Für Pianoforte zu vier Händen bearbeitet vom Componisten 5 —
- Op. 153. **Das Zauberwort.** Singenspiel in 2 Akten für die jugendliche Welt. (La parole magique. En deux actes, pour la jeunesse. The magic word, in two acts, for the youth.) Daraus apart: No. 1. Ouverture alla Turca für das Pianoforte zu vier Händen 1 50 No. 10. Entrée für das Pianoforte zu vier Händen 1 50
- Op. 154. **Sonate No. XII in Des dur.** (Ré bém. majeur. D flat major.) Für Orgel. (Fantasie, Pastorale, Introduction und Fuge.) Für Pianoforte zu vier Händen bearb. vom Componisten 5 —
- Op. 161. **Sonate No. XIII in Es dur.** (Mi bém. maj. E flat maj.) Für Orgel. (Fantasie, Canzone, Intermezzo, Fuga.) Für Pianoforte zu vier Händen bearbeitet vom Componisten 4 —
- Op. 165. **Sonate No. XIV in C dur.** (Ut maj. C maj.) Für Orgel. (Präludium, Idylle, Toccata.) Für Pianoforte zu vier Händen bearbeitet vom Componisten 4 —
- Op. 168. **Sonate No. XV in D dur.** (Ré maj. D maj.) Für Orgel. (Fantasie, Adagio, Introduction und Ricercare.) Für Pianoforte zu vier Händen bearbeitet vom Componisten 4 50
- Op. 175. **Sonate No. XVI in Gismoll.** (Sol dièse min. G sharp min.) Für Orgel. (Allegro moderato, Skandinavisch, Introduction und Fuge.) Für Pianoforte zu vier Händen bearbeitet vom Componisten 4 —
- Op. 177. **Concert No. II in G moll** für Orgel mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (Deuxième concert pour l'orgue et orchestre. En Sol mineur. Second organ-concert with orchestra in G minor.) Für Pianoforte zu vier Händen bearbeitet vom Componisten netto 4 50

Drei Stücke für Pianoforte zu vier Händen (drei nach Op. 167 vom Componisten bearbeitet.)

- No. 1. Marsch. (Marche. March) 1 —
No. 2. Intermezzo 1 —
No. 3. Thema mit Veränderungen. (Thème original et variations.) 1 5

XI. Für Pianoforte zu 2 Händen

(Piano à 2 mains. Piano solo.)

- Op. 28. **Humoresken.** Vier Clavierstücke. No. 1. E moll. (Mi min. E min.) 1 5 No. 2. F moll. (Fa min. F min.) 1 5 No. 3. G moll. (Sol min. G min.) 1 — No. 4. F dur. (Fa maj. F maj.) 1 5
- Op. 29. **Aus Italien.** (Souvenirs d'Italie. From Italy.) Drei Clavierstücke. No. 1. Dolce far niente 1 — No. 2. Rimembranza 1 5 No. 3. Serenata 1 5
- Op. 39. **Sechs Tonstücke in fugierter Form.** (Six compositions en forme de fugue. Six compositions in form of fugue.) No. 1. D moll. (Ré min. D min.) 1 5 No. 2. A dur. (La maj. A maj.) 1 5 No. 3. B moll. (Si bém. min. B flat min.) 1 5 No. 4. E moll. (Mi min. E min.) 1 5 No. 5. Des dur. (Mi bém. maj. D flat maj.) 1 5 No. 6. C moll. (Ut min. C min.) 1 5
- Op. 45. **Zwei Clavier-vorträge.** Johs. Brahms gewidmet. (Deux morceaux pour le piano. Two comp. for the piano.) No. 1. Scherzoso 1 1 No. 2. Capriccio über ein Thema von Händel. (Caprice sur un thème de Händel. Cap. on a theme of Händel.) 1 1
- Op. 47. **Sinfonische Sonate.** (Allegro, Menuetto, Intermezzo und Tarantella.) 4 5
- Op. 51. **Improvisation über Motive aus der Zauberflöte.** (Improvisations sur des motifs de la flûte enchantée. Improv. on motives of the enchanted flute.) 2 5
- Op. 68. **Sechs Tonstücke in fugierter Form.** (Six compositions en forme de fugue II. partie. Six comp. in form of fugue. II part.) No. 1. C dur. (Ut maj. C maj.) 1 5 No. 2. As dur. (La bém. maj. A flat maj.) Nach „Vardrai carino“ von Mozart 1 5 No. 3. F moll. (Fa min. F min.) 1 5 No. 4. E dur. (Mi maj. E maj.) 1 5 No. 5. H moll. (Si min. B min.) 1 5 No. 6. D dur. (Ré maj. D maj.) 1 5
- Op. 98. **Sonate.** Des dur. (Non troppo mosso, Romanze, Finale.) (Ré bém. maj. D flat maj.) 3 5
- Op. 115. **Toccata.** C moll. (Ut min. C min.) 2 5
- Passacaglia zum Concertvortrag.** Freie Bearbeitung des Schlussatzes der Orgelsonate in E moll, Op. 132, vom Componisten. (P. pour le concert. Arrangement libre de la finale de la sonate pour orgue en Mi min. P. for the concert. Free arrangement of the finale of the organ-sonata in E min.) 2 5
- Zwei Stücke aus dem A moll-Quintett.** Op. 82. Für Pianoforte bearbeitet von Ludwig Stark (Klassischer Hausschatz Heft 25.) (Deux motifs du quintett en La min. Two themes from the A min. quintett.) 2 5

Eigentum des Verlegers für alle Länder.

LEIPZIG, ROB. FORBERG.